

Notre Dame Scholastic.

Disce quasi semper victurus; vive quasi cras moriturus.

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Il Ciriegio.

AN ITALIAN OPERETTA.

[This Operetta is given in English words, which have been carefully adapted to the beautiful Italian airs of the original, and it is hoped that as a translation it will be found correct. It is founded on an event in the early years of the immortal George Washington, with which, possibly, some of our readers may be already acquainted. It was produced upon the stage of Washington Hall, by the gentlemen of the Minim Department of Notre Dame, during the Christmas holidays of 1871, and was received by the audience in a manner alike flattering to the performers and to the translator.

DRAMATIS PERSONÆ:

GIORGIO (*Tenore*).

IL SIGNORE (*Basso Profundo*).

L'AMICO INDISCRETO DELLA FAMIGLIA (*Contralto*).

SAMBO (*Soprano Primo*).

Coro Etiopo.

SCENA.

The Garden of IL SIGNORE. A cherry-tree in the centre. Chorus of Juvenile Ethiopians, with SAMBO, arranged in a semi-circle. Enter L'AMICO and GIORGIO from opposite sides, meeting in front.

L'AMICO.—(Aria: *Il Dudlo Americano*).

My dearest George, I can't forbear

(While mournfully departing)

Donating you this slight affair—[*Presents Hatchet*]

To keep your tears from starting.

CORO ETIOPO.—O! take the gift thy friend supplies,

Nor let another snatch it,—

No sweeter pledge could love devise

Than this immortal hatchet.

L'AMICO.—I hope when barking off a tree,

Or splitting kindle-shavings,

Your heart will fondly turn to me

And cease its frantic ravings.

CORO ETIOPO.—[As before, after each verse.]

L'AMICO.—Accept my present, then, and though

Unblest I am in leaving,

I still shall feel, where'er I go,

That you to me are cleaving.

GIORGIO.—[Accepting the hatchet]—(Aria: *Il Capitano Gianconi*)

I'm much obliged for your noble gift;

'Twill give my choppery quite a lift;

I think that now I can make a shift

To join the Indian army.

CORO ETIOPO.—It looks just like a tomahawk—

A sparrowhawk—a chickenhawk,—

'Tis just the very Thomas Hawk

That's used in the Indian army.

GIORGIO.—(Recitative). Oh yes! and I feel quite inspired by the very touch of it. I feel that it can't escape history, and perhaps not even poetry. I've got a presentiment that some incident connected with this little hatchet will hand my name down to the remotest posterity. Oh! I'm dreadfully excited! I must chop something. I feel chop all over. But

I'm much obliged for your noble gift, etc., (as above).

[The orchestra takes up the chorus, and the juvenile Ethiopians join hands, and circle round GIORGIO and L'AMICO. Grand Farewell Scene. Exit L'AMICO.]

GRAND TABLEAU OF DESTRUCTION AND DEMOLITION.

The Orchestra Play "*La Guardia dei Mulligani*." GIORGIO dances furiously, chopping at everything, at first to the delight of the juvenile Ethiopians. But when he finally barks off the cherry-tree, they express consternation and apprehension. Exit GIORGIO. The juvenile Ethiopians march sadly and solemnly round the injured tree.

[Enter IL SIGNORE].

IL SIGNORE.—(Aria: *La Bandiera stellata*).

Oh, say! can you see, by the dawn's early light,

What so proudly I hailed in the twilight's last gleaming;

Whose green leaves and red fruit were so rich and so bright,

Far more lovely than any I've seen in my dreaming?

So fresh and so fair [sees tree]. What! I vow and declare,

A most horrible sight! why! what rascal would dare

To destroy my pet cherry! [Catches SAMBO]. Was't you, you young slave?

Now, what do you mean thus my anger to brave?

[Beats him with his walking-stick].

SAMBO.—(Aria: *Va, mosca!*).

No, massa, 'twasn't me! no, massa, 'twasn't me!

No massa, 'twasn't me, for I nebber whittled dat ar tree

I feel, I feel, I feel—I feel so awful sore

I won't, I won't, I won't—I won't do so no more!

No massa, 'twasn't me, etc., [repeat *ad nauseam*].

[The beating continues during the whole of this song].

[Enter GIORGIO].

GIORGIO.—(Aria: *La Gemma dell' Oceano*).

O father! suspend your emotion,

Or let it be turned upon me;

Though I'm sure that I hadn't a notion

You were so much attached to that tree.

But although I am going to catch it

I cannot deny what is true,

I did it with my little hatchet,

Hurrah for the Red, White and Blue!

CORO ETIOPO.—(Parading around with flags, which they produce from beneath their jackets):

Yes! although he's a gwine for to catch it

He cannot deny what is true;

He did it with his little hatchet,

Hurrah for the Red, White and Blue!

[GRAND TABLEAU OF RECONCILIATION. GIORGIO receives his father's blessing. The Orchestra Play "*Il corpo di Giovanni Bruno*." Red fire and display of pyrotechny.

[Curtain Falls].

The Georgics of Virgil.

By didactic poems we understand such as are destined to explain a theory. This kind of poetry contains many subdivisions: historical or mythological poems, as the Theogony of Hesiod, and the Fastes of Ovid; philosophical and moral poems such as the maxims of Theognis, the Phenomena of Aratus, and the system of Lucretius; and didactic poetry so called. The last class is by far the most numerous; it contains all works in verse which treat of the study of science or art, and which presents the principles adorned with the beauties of the imagination. In this category we may classify Horace's *Ars Poetica*, the Art of Poetry by Boileau, Essay on Criticism by Pope, and the Georgics of Virgil. Among the models of this kind of poetry which have come down to us from antiquity, the most perfect, beyond doubt, is that of Virgil, which has for its object to recall to the inhabitants of Italy the rules of Agriculture.

Delille says in the preface to his translation of the Georgics that agriculture has been the object of a great number of books of research and experience. We see everywhere agricultural societies instituted. New ways of sowing and reaping have been invented. Enlightened citizens have sacrificed acres of land, and much time, to venture in new methods of agriculture. Their manner of conduct has contended with the opinions of men and have made agriculture a pleasing occupation; and the theory of the art employs as many minds in the city as the practice of it requires arms in the field. Yet the high estimation in which agriculture is now held was not wanting in ancient times. Then it was honored and respected. It was exercised not only by the warlike heroes, but was praised by the greatest writers of antiquity. Among the Greeks who flourished a century after the Trojan war one wrote a poem on agriculture, entitled "Works and Days." Democritus, the philosopher, wrote a treatise, which has been lost. Xenophon wrote on Economy, and Aristotle wrote on the same subject. His work has been lost, but traces of it may be found in his Natural History. Theophrastus wrote six books on the History of Plants, and six on the Production of Plants. All these authors, except Hesiod, treated their subjects in prose. Among the Romans, Cato, the famous censor, composed a prose work on rural economy, and was imitated by the learned Varro. Cato wrote as an old cultivator of the soil, full of experience; his works abound in maxims, and he never fails to intermix among the lessons of agriculture those of morals. Varro was more theoretical than practical; he devotes himself to researches concerning former times, explains the etymology of words, and we owe to him a list of all authors who had written on this subject previous to him. Columella, who lived in the reign of Claudius, wrote a large treatise on agriculture and a small poem about gardening. After him Pliny the Elder speaks about agriculture in his Natural History. Palladius, who lived a long time afterwards, about the last period of the Empire of the West, composed a long treatise on Culture, to which he added some verses on the art of grafting. Towards the end of the tenth century the Greek grammarian, Cassianus Bassus made, by order of the Emperor Constantine, *Porphyrogenitus*, a compilation of all the agricultural principles laid down by preceding authors.

On the revival of letters in Europe, two Italian poets, Alamanni and Rucellai, published two treatises in verse on Agriculture and on Bees. In these two works we find

happy imitations of the Georgics of Virgil. In France, under Louis XIV, Rapin and Vanière published in Latin their poems on Gardens and on Farm-Houses. The eighteenth century saw the birth in England of the poem most worthy to rank with the Georgics; this is The Seasons of Thompson. In the same century, Kleist in Germany wrote his work on Spring; St. Lambert, in France, published his Seasons; and Rosset, Roucher, and Delille wrote a number of excellent works. Among all works on Agriculture, the Georgics of Virgil takes the first rank; the Latin poet who surpassed all who had written before him has never been equalled by any who have come after him.

The long civil wars had almost depopulated the fields, and Rome itself was at that point when Augustus saw himself almost a ruler of deserts and tombs. A great part of the fields of Italy were divided among soldiers who only ravaged them to learn their manner of cultivation. It was necessary to reanimate among the Romans that first love and talent for agriculture. Mæcenas, who made it his glory to augment that of his master and friend, engaged Virgil to occupy himself with this enterprise. Virgil, who was then thirty-four years old, and residing at Naples, employed seven years in the composition of his work. We recognize throughout it his designs, and the views of Mæcenas; but we recognized it most in the touching laments over the decadence of agriculture, which we read at the end of the first book; again in the beautiful eulogy of country-life which terminates the second, and in which Virgil seems to have united all the force and beauty of poetry to recall the Romans to their old love of agriculture.

Virgil, in the first book, speaks of harvesting, tillage, of the instruments necessary for the farmer, of the knowledge of the earth, of the different seasons in which to sow the various grains, and of the signs which announce storms or beautiful weather. Picturesque variety and rapidity of style characterize the first book, which concludes with a magnificent episode on the death of Cæsar. In the second book we find perhaps more art and boldness than in all the others. The poet attributes to the trees all human passions and affections, as forgetfulness, ignorance, desire, and astonishment. We cannot read at the end of the second book the eulogy on country-life, of which we have already spoken, without being tempted to dwell in the country, and without preferring, against the approval of Virgil himself, the life of a farmer to that of a philosopher. The third book appears the most elaborated of all. In it there reigns vigor and enthusiasm, more especially in his descriptions of horses and horse-racing. The winter of Scythia is so well depicted that in reading the passage one can almost imagine himself all its rigors. In the description of the plague, he makes an endeavor to surpass Lucretius, and we must own that whilst we see in the one the physician, we can far better in the other recognize the poet. Lastly, the fourth book of the Georgics seems to be a prelude to the *Æneid*: in speaking so magnificently of an insect, he would as it were announce to us how grandly he would be able to treat concerning an object really great. In a word, the Georgics of Virgil have all the perfection which a poem written by the greatest poet of Rome can possess, a poem which was written in the age when the imagination is most lively, the judgment most formed, when all the faculties of the mind are in their greatest vigor and maturity.

The principal sources of Virgil's agricultural theories are taken from Xenophon, Aristotle, Theophrastus, and Varro; and for the poetical development he took Homer, Hesiod,

Aratus and Lucretius as standards. But above all did he write by the inspiration of his own experience, his love of country, and on account of his patriotic desire to spread among the Romans a taste for agriculture.

The Basques.

One of the most ancient and peculiar people now in existence is that race which amid the decay of empires and rise of nations has for centuries inhabited the two slopes of the Pyrénées, and known as the Basques. These people occupy the Spanish provinces of Upper Navarre, Biscay, Guipuzcoa, and Alava and the French department of Basses Pyrénées. From the earliest historical times the Basques have peopled their mountain fastnesses, breasting the powers of the Carthaginian, Roman, Goth, Saracen, Frank and Spaniard. Amid all the vicissitudes of time, while the nations of the earth fell before other and mightier powers, these have retained their mountain homes and preserved intact their distinctive characteristics, the purity of their race and their own habits and customs. Of middle size, compactly built, of a singularly robust and agile form, and possessing a *naïve* simplicity, they are noted for their proud, enthusiastic patriotism which binds them with an indissoluble band to their simple homes. They are merry, sociable, whole-souled, and hospitable. They have an intense love for games and festivals; they passionately love the rapid dance, for which they supply music on the flageolet and tambourine. The usual dress of the men consists of a red jacket, long breeches, a pointed cap, a red or brown sash, and hempen shoes. There is nothing peculiar in the dress of the women except the head-dresses, which are made of gay colors, over their braided and twisted hair.

The Basques, in their social relations, are eminently patriarchal, authority being vested as a rule more in the aged. The morality of the people is of a high standard and among no people does less vice prevail. As the soil is fertile and all the people given to honest labor, there is an abundance among them of the fruits of the earth; and though the arts of agriculture are but little advanced, there is no great want among them. Their poor are generously supported by their neighbors, charity being a virtue which they practice with unstinted hand. In the Spanish provinces there are but few distinctions among the Basques; the nobility, who derived their titles chiefly at the time of the Moorish wars, being but few in number. Of their Government a writer has said that "there are few towns or villages, but small houses lie scattered upon nearly all the heights. In their political constitutions they are divided into districts, each of which chooses annually an *alcalde*, who is both a civil and a military officer, and a member of the supreme junta, which meets every year in one of the principal cities, for deliberation upon matters of general interest.

The *alcaldes* are always old men and fathers of families. Their rights are protected by the *fueros*, or written constitutions, which were granted them by ancient Spanish kings. In their religion they are Catholics, and they respect priests and monks, and delight in pious legends. Whatever may have been the origin and ethnological relations of the Basque people, the last remnant of the old race of Iberians, they have enjoyed an immemorial reputation for valor in their present seats. They were the Cantabri of the Romans, admired by those sturdy conquerors for their vigorous defence of liberty, and alluded to by Horace

as a people hard to be taught to bear the yoke. Later, after the fall of Rome, Charlemagne, having carried his arms beyond the Pyrénées, was returning to France, when the Basques suddenly fell upon his troops in the famous defiles of Roncesvalles. In vain the fabulous Roland exhibited his immortal prowess, celebrated by the old romancers. His army was crushed, he himself was slain with the *élite* of the paladins of Charlemagne, and the great Emperor was obliged to seek safety by flight. A song is still sung by the shepherds upon these mountains in memory of this victory. The Spanish Basques long maintained themselves independent, though situated between the rival monarchies of Navarre and Castile, and in the midst of invasions and revolutions about them; and though in the 13th century they were incorporated into the Castilian monarchy, they retained their old liberties, extorted the free constitutions called the *fueros*, were still governed by their famous juntas, paid no taxes, and enjoyed throughout Spain all the exemptions of the nobility. In the year 1812 they were stripped by the Spanish constitution of the privileges which they had possessed for so many years. However, in 1823, after an energetic and successful insurrection, they regained them. On the death of Ferdinand VII, Queen Isabella in 1833 made an attempt to deprive them of their *fueros*, but the Basques enlisted with ardor in the cause of Don Carlos, and after a struggle of six years they succeeded in having their rights promised them. This was done in 1844, when, under Narvaez, their *fueros* were re-established.

During the late struggle in Spain the Basques espoused the cause of Don Carlos and fought for him with great ardor. The result of the campaigns is well known. Don Carlos was driven into France, and the war is now over. As a punishment for their adherence to the Carlist cause, the Madrid Government is determined to again strip this people of the privileges guaranteed them by the *fueros*. Whether they will be again restored to them is a question which the future alone can decide.

Ossian.

A century ago the controversy concerning the poems of Ossian made a great stir in the literary world. Many and learned essays were issued from the press denouncing Macpherson as a fraud and an impostor, or defending him from such charges. The uproar which followed the publication of the poems said to have been translated from the Gaelic of Ossian has now subsided, and all interest in them seems to have passed away from the minds of men.

The external history of these poems, which once so interested the literary world, is this. In the year 1760 an Edinburgh publisher brought out some "Fragments" said to be translations from Ossian's Gaelic. The translator was James Macpherson, aged twenty-two, and at the time a tutor in the family of Mr. Graham, of Moffat. He had previously exhibited his translations, which he claimed were from the Gaelic as recited by the inhabitants of the Highlands of Scotland, to John Home, the author of the well-known tragedy of Douglas. Home corresponded with Blair, Robertson, Ferguson, and others who gave Macpherson every encouragement to publish them. This he did with the assistance of the Marquis of Bute. The publication of the "Fragments" excited much attention, and a subscription was made to enable the translator to extend his researches. Taking advantage of the resources given him, Macpherson, in company with Ewen Macpherson, Lachlan and Capt.

Alexander Morrison, made a tour of the Highlands, collecting materials for future works. He arranged and translated the collection, and in the years 1762 and 1763 two epic poems, "Fingal" and "Temora," purporting to be from the Gaelic of Ossian, son of Fingal, were given to the world.

The success of these two works was something wonderful. Their fame spread throughout Europe; they were translated into the leading languages of the Continent, and excited the praise and admiration of many of the most distinguished men of letters. But if they were praised by some, they were also condemned by other writers of equal fame. The great body of the opposition was led by Dr. Johnson, who had no scruple in denouncing the poetry as an imposition and branding Macpherson as the inventor of the whole of it. The controversy waxed hot, and as both parties lost their temper there was more of denunciation on both sides than real argument. As Macpherson claimed to have the original versions of the poems, he was called upon to publish them. This he did not do, but deposited certain Gaelic manuscripts with his publishers, which, however, very few took the trouble to examine. After his death, which took place in 1796, his executors published the so-called original Gaelic manuscripts in 1807, almost fifty years after the translation had been given to the world.

The publication of the manuscripts reopened the controversy. "Irish critics," says a writer in *Appleton's Journal*, of 1872, "declared that those Gaelic pieces were got up from Macpherson's English version. They asked why the publication was delayed for nearly half a century? They showed that the so-called originals were wonderfully close counterparts of the English, and founded their doubts in a great measure on that very closeness and completeness. They also found that the Gaelic was the modern vernacular, with not a sign or sound of genuine ancientry in it. By this time the question had got into the literary 'court of chancery,' and became thenceforth only a balance of secondary evidences, such as it has remained to the present day—Scotland still maintaining her old attitude, and asserting her claim against all 'Southron' impugnors, as the recent publication seems to show. But the English critics denied that the Scotchman had had any of Ossian's own third-century manuscripts to translate. In this they were not so far wrong. It is not in human probability that the Picts and Scots could preserve and perpetuate the archaic Irish of the third century, for fifteen hundred years; and the so-called originals of 1807 do not seem to justify the pretensions of those who asserted that they were the pieces from which Macpherson translated at first. He had originally in his hands a number of Gaelic manuscripts, picked up in the Highlands by himself and two other trustworthy Macphersons—Lachlan, a clever English and Gaelic poet, and Ewen, a schoolmaster and an excellent Gaelic scholar. But those smoke dried papers were not such as James cared to present to the world. They were confessedly in the modern and vulgar Erse, and could not maintain any claim of antiquity. The Gaelic pieces produced by his executors as his originals, nine years after his death, are of the same character; underlying always two strong suspicions—one, that of not being the work of the bard, Ossian, and the other (which is far deadlier), that of being a fabrication from the English version of 1762—that is, the English turned into Gaelic! Such are nearly the polemics of this celebrated cause.

But Mr. Campbell and Mr. Clark are anxious to draw people away from these to the poetry of it. And we are willingly drawn away. Mr. Clark regards the subject in an historical light, as a stream of national poesy, and points to the Homeric cycle, the Lay of the Nibelungs, the Eddas, Shah-namehs, and Kalewalas of other races, Northern or Oriental—all relics of antiquity which have been shaped by many minds and hands in the progress of ages, and are still subjects of controversy. If Ossian's own Irish poetry did not survive, it was reproduced in the altered speech of later writers or singers, the old framework of its romantic narratives remaining pretty much the same in the memory of the Celtic races. In the middle of the eighteenth century came the Badenoch bard, Macpherson—for he was a bard beyond a doubt—and, preserving the spirit of that ancestral epopee, he gave it the new shapes of language required by the wider audience of modern times. It was still the musical and melancholy Ossian, mindful of the companionships and combats of the long-vanished years, and interpreted by a poet of his own distant kindred—freely enough, and yet fairly enough. That ancient Irish poetry, from which Macpherson drew his hereditary inspiration, was long the light of the Hebrides and the Highlands of Albyn, and they who consider the effects of old literature and folk-lore in a country, may perceive how in time it gave birth to the minstrelsy of Scotland, the richest and sweetest in the world, and how the genius of Burns and Scott grew out of it, as well as that of Barbour, Bishop Douglas, Allan Ramsay, and James Macpherson.

"This general way of dealing with the question would make Macpherson a matter of secondary consideration; and no doubt it will soon be the way of the literary world. Nobody now cares much whether or no the Badenoch man equivocated at first—as Scott did subsequently in his own way, though in a milder degree—and then grew sufficiently enraged to persist in his statement when the Southrons worried him. His work has passed into the history of literature, which is, itself, a record, for the most part, of refashionings and fanciful pretences, and unsettled controversies—"maistly a pack o' lees, I'm thinkin'," to quote the criticisms of an old Scotchman, reported by Stuart Glennie. At the same time it cannot be denied that Macpherson had his high merit, even in an English sense. His language is very pure, and it is wonderful how he escaped being turgid on such a theme. His taste in this matter is a kind of genius. For the rest, the highest minds have been charmed by his romances. Goethe, Schiller, Lamartine, Byron, and other great poets, have listened with delight to those far-wandering echoes of departed ages, and Napoleon himself loved Ossian as well as Plutarch. Matthew Arnold expresses, for England, the milder and more general idea of that Celtic *florilegium*, being of opinion—as may be seen in his lectures on the literature of the Celts—that, though Macpherson's work has its faults, it is one that the world cannot spare. 'There will still be left in the book, he says, a residue with the soul of Celtic genius in it, and which has the proud distinction of having brought this soul of Celtic genius into contact with the genius of the nations of modern Europe, and enriched our poetry by it. Woody Morven, and echoing Lora, and Selma with its silent halls! We all owe them a debt of gratitude, and when we are unjust enough to forget it, may the Muse forget us!'"

The style of Ossianic poetry is familiar to all, and is in its way as unique as that of Iceland or of ancient India. It is so clear and simple, and its imagery so wild and grand,

that to people generally it is always a source of pleasure; and whether we believe with Dr. Johnson that Macpherson was an impostor, or with the friends of the translator that Ossian was really and truly the author, we will always read with delight of the athletic warriors and corsairs, of the halls of heroes and the feasts of shells, of the mists and the lonely cairns, of the bounding waves and gray mountains, of the rush of waters, the glory of sun and moon, and the vague wanderings of the clouds.

Miss Elizabeth Thompson.

We doubt whether any young lady has ever, in any department of art, achieved in so short a time the renown which Miss Elizabeth Thompson has so worthily secured. She has at a very early age, by her talent, taken a first rank among the painters of battle-pieces, of our day. The interest which naturally is taken in this successful artist and her works causes us to reprint from *The Weekly Visitor* the following sketch of her achievements in art.

"Miss Elizabeth Thompson's name is hardly so famous yet in this country as that of Rosa Bonheur, but, since she has far more genius than her French companion, since she has already achieved a position amongst English artists higher than has been held by any woman, since she gives promise of noble future work, perhaps some words concerning her by one who had the pleasure of knowing her in her home, before and during the time of her earliest great success, may not be amiss:

"When the writer knew her first, Miss Thompson was living with her parents and sister in a beautiful home in that loveliest of bland-aired English resorts, Ventnor, in the Isle of Wight. She has a right to genius, her mother being one of the finest of amateur musicians, and so clever with her brush that her water-color sketches have won Ruskin's praise; while from her father, an English gentleman, scholar, accomplished, tasteful, critical, she and her sister have had the most careful training and education, almost the undivided attention of years. The sister, who is a fine musician, has strong literary tendencies; her first volume of poems has met a very favorable reception amongst English critics and poets, and that she wields a picturesque, thoughtful pen no reader of the literary and art notices in the *London Tablet*, which she furnishes, can deny.

"The young painter's bent towards her artist-career was very early manifested, and the field in which she has found fame—as a painter of military subjects, always soldiers, soldiers and horses, was as clearly indicated. If the annals of a quiet family could be searched for details of the adventures of its members in posing, coaxing, struggling with unpersuadable horses, cows, sheep, goats, dogs, for hours together for the eager artist's benefit, the contribution would be a droll one both to art and natural history.

"Always the artist-eye was busy; one of the household complained that even her swoons were studied, and that upon her recovery from one attack the painter's first exclamation was, "Oh, A—! why did you get over it so quickly? I wanted to be sure of that livid color! But your hands, see, and nails are quite deathly and perfect, yet!" And how she worked! Her little back-garden studio was an oven in summer, and so cold in winter that she had to paint muffled in cloak, hood and warm gloves with the fingers shortened, but neither cold nor heat, storm nor sun, social temptations nor lotus-eating climate, robbed her of

her five or six hard-working hours each day. And withal, despite her advantages of position and culture, despite the affectionate ministry to her artist-needs, I fear that most rebellious young American spirits would have pronounced that nothing great, hardly anything *worthy*, as work, could be accomplished by an English girl living in as entire subjection to her parents as a school-girl (*not* an American one), and hedged about by a most unyielding hedge of proprieties and conventionalities. To military reviews, encampments, soldiers' games, etc., her father accompanied her; and that night after night, for weeks, he sat with her while she studied the evolutions of the horses at Hengler's Circus testifies, surely, quite as strongly to his devotion as to hers

"In 1874 she sent her first picture to the Royal Academy Exhibition. The first news of it was that the Hanging Committee of artists had gathered before it and cheered it, with hats off. At the annual dinner, before the opening of the exhibition, the Prince of Wales spoke of it in glowing terms, and when the Exhibition was fairly opened the crush before the picture was so great that policemen had to be stationed there to see that ladies and gentlemen "moved on." But the great triumph to the artist had been on the "private view" day, when she had gone, with her sister, to the Burlington Galleries, an almost unknown little English girl, and left them a famous English artist. Artists and literary men, old army officers, high dignitaries of Church and State, all ranks of the nobility, pressed around her in enthusiastic admiration of her work; "whatever the future may hold," she wrote to her father, "there can never come another day like this to me." The picture was withdrawn from the Exhibition, at Queen Victoria's request, that it might be shown the Czar, then in England; but the triumph that touched the artist most deeply was the petition from Florence Nightingale, then confined to her bed, that it might be brought to her bedside, since she was so keenly interested in all Crimean reminiscences. (I have omitted to say that this first famous picture was "Calling the Roll After Battle—in the Crimea.") The picture's owner—it was a commission—a Manchester art-lover, ceded it to her Majesty at her request. A firm of picture-dealers paid Miss Thompson \$20,000 for the right to engrave the picture and exhibit it throughout England; and Agnew, the king of picture-dealers, gave her a commission at once—*carte blanche* as to subject, time, price. The Commander of the Forces gave orders that when she visited Aldershot or any place where the troops were stationed they should be deployed as for a royal visitor, and go through with whatever evolution she wished to see. Her picture in 1875 was a Waterloo subject, forming a hollow square; in 1876, a very spirited dramatic rendering of the Return from the Balaklava Charge. Many sketches and drawings in black and white have been exhibited: a Dragoon Scout, a Charge at Aldershot, Tent-pegging, and many others—military subjects almost wholly. For the *London Graphic* she contributed sketches of the English Paray-le-Monial Pilgrimage, and I think, also, of the Michael Angelo Centenary Festival in Florence.

"The characteristics of her genius and her work, are great spirit, *go*, keen humor and pathos, and a vivid dramatic sense. She is young, tenderly natured and shielded, unvexed by care, with fine physical powers. More than all, she is a fervent, enlightened Catholic. If she devotes her splendid gift to the service of Religion, Art can but be the gainer, and the world as well, for the spiritual touches us all more nearly than the most graphic portrayals of

merely worldly scenes and emotions can do. And remembering her sketch-books filled with Roman bits, and wonderfully picturesque sketches made during the session of the Ecumenical Council, remembering the sudden tears that rained down my face when I glanced first at one simple thing—only the heads of a Chinese Bishop and one of his native catechumens, so simple, so holy, so visibly radiant with predestined martyrdom—I am sure that we, the artist's co-believers and co-worshippers, will have reason to felicitate ourselves if sacred art absorbs her wholly."

We understand from the New York press that Miss Thompson does not intend to give up the painting of battles for religious art. Perhaps she acts wisely in not changing; for it not unfrequently happens that the artist successful in one kind of painting fails completely in another.

The Lafayette Statue in New York.

Since the veil has fallen, and the scaffolding, banners, and pennant-staves been removed, Bartholdi's statue of Lafayette in Union Square stands before us free and complete. The space around it was thronged from morning till evening yesterday by thousands of eager and interested spectators. The heavy laurel wreaths are allowed to hang upon the pedestal; but the stone-cutters, who have still a little final chiseling to do, quietly go on with their work. We are now able to examine this new piece of monumental art and make report of its character, which was not possible during the ceremonies of Wednesday.

The period of Lafayette's life is happily chosen. He is the brilliant young marquis, in the costume of the court of Louis XVI, offering his virgin sword to the nation which has just declared its existence, and the fate of which is still uncertain. The pedestal is planted without regard to the lines of the square in which it stands, and the statue faces an angle, not a side, of the pedestal. This violation of the old humdrum conventionalities impresses us pleasantly at once; and when, following the direction of the statue's action, we are led directly to Washington, whose raised right arm seems to answer it, we welcome the reciprocal effect. The figure of Lafayette has strong merits, and one serious defect. It is colossal, yet does not seem to be greater than life; it is characteristic and expressive to an unusual degree; yet it is only satisfactory from one point of view. Let the spectator take a position half-way between the eastern corner of Broadway and the statue of Washington: he will find in the face, in the right hand, grasping the sword by the blade, under the hilt, to the breast, in the extended, opening left hand, an expression of frank, magnanimous offer of service, which leaves nothing to be desired. But let him move westward until he reaches a line drawn from the statue to the corner of University Place. Then the right leg and foot are seen to be thrown back so far that the action becomes conscious, and therefore theatrical; the character of the figure is suddenly changed; the head, seen in profile, loses its fine, *noblesse-oblige* expression, and the work is transformed into something different from the artist's evident intention.

It was also a mistake to represent Lafayette standing on the prow of a boat about to land. If realism must be observed, the fact is that the generous offer of his sword and means was made before he left France; it was accepted and confirmed after he met Washington, and the circumstance of his landing is of no special significance. Moreover, the

exigencies of space compel the artist to represent a boat which, from the lines of its prow, could not have been more than six or seven feet long, and would inevitably have swamped its passenger. The two equal, half-curved waves under it might be easily mistaken for the unfinished volutes of an Ionic capital; and these accessories only serve to make the exaggerated attitude of the figure, as seen from the southwestern side, more prominent. We regret to make this seemingly unthankful criticism, because the design of the statue is so excellent, and the execution, in other respects, so satisfactory. It is so nearly what it should be that we perhaps give more weight to the single defect because it might so easily have been avoided. But we must be heartily glad that, in a branch of art which seems to provoke failure, we have received one more thoroughly interesting and expressive example. There are few monumental statues in the United States which are so alive.

The pedestal, of gray granite, is both novel and agreeable in design. It has a heavy cornice, under which is a band, or abacus, with a wreath of ivy-leaves, slightly raised and polished to a darker tint. Around the top of the plinth is a looped-up wreath of laurel, brought out in the same manner; and the first member of the base, which has a convex front, represents oak-leaves crossed by fillets. The inscriptions are raised and gilded, and the general effect is exceedingly graceful. If this style of ornamentation is able to resist the effects of our climate, it will be an important gain to our architecture and monumental sculpture.
—*New York Tribune.*

Books and Periodicals.

THE ENCORE. By L. O. Emerson. A book for Singing Classes Boston, Mass.: Oliver Ditson & Co. 1876. Price 75 cts.

We have here, in nearly one hundred pages, a really good selection of glees, etc., which cannot but be pleasing to all in whose hands they may be placed. The usual singing-school course precedes the selection of songs. It is concise, yet full; abundant material is placed ready for the use of the teacher; exercises, tunes, airs and solfeggios for the practice. We commend the book to singing-school teachers and to all who have beginners under their instruction. Among the pieces in the glee department we noticed "Larboard Watch," "Merry Harvest Time," "Soft Evening Breezes," "Good Night," "Soul of the Beautiful," "Take Care," "On the Mountain," etc.

—We have received that excellent monthly, the *Catholic World*, and find it maintains its great reputation, giving in the present number an excellent list of instructive and entertaining articles. Foremost among them, though all are worthy of praise, we find an able and full review of St. George Mivart's work on "Lessons from Nature." It gives a full and excellent synopsis of that work, written to confute the theories, so pernicious, of Huxley, Tyndall, Proctor, and Darwin, with all their adherents. We also notice an excellent article on the late Archbishop Connolly of Halifax. The usual modicum of fiction is given in the continuation of the serials "Six Sunny Months" and "Sir Thomas More." The remaining articles are as follows, and are as full of interest as they are well written: "Seville"; "London Guilds and Apprentices"; "Le Sainte Chapelle of Paris"; "Letters of a young Irishwoman to her Sister"; "Christina Rossetti's Poems"; "Echo to Mary" (Poetry); and "The Highland Exile."

POPULAR HISTORY OF THE CATHOLIC CHURCH IN THE UNITED STATES. By John O'Kane Murray, B. S. New York: D. and J. Sadlier & Co.

We have perused with great interest and pleasure this volume, on a subject information concerning which is so much needed in our congregations. Few, even among Catholics, are aware of the struggles undergone by the fervent founders of our Faith in America. Few, either of

Catholics or non-Catholics, realize the zeal, the energy imparted by earnest, heart-warm faith, the strength it infuses in forming anew the character on a spiritual basis, so as to render possible endurance and heroism in individuals who would otherwise be weak and compromising.

The spirit of Christianity, which sets truth aloft as a beacon light for the guidance of the nations, is illustrated by the history of its great men who introduced its teachings to the savage tribes found on the land by the first comers. It is pleasant too to recognize the fact that the "Fathers" who were to spiritualize the nations, to bring them to Christ, bear testimony to the natural virtues, to intelligence often acute, which they found among the Indian tribes. Father Chaumonot, S. J., assures us that the generality of the Indians surpassed in intelligence the peasantry of France. Another Jesuit says: "They had thoughts worthy of the Greeks and Romans." So true is it that when man looks on his fellow-man with an eye which has contemplated the mystery of the Cross, he sees above or penetrates through the outward circumstance which gives shape and color to the form but does not reveal the inner spirit. Asleep, or overlaid by conventionalities, whether those conventionalities are savage ones or those of civilized life, the Divine *afflatus* often needs but to be stirred, to be awakened, and 'a man' is made manifest—one superior to the "mere creature of circumstance," whether of the city or the forest.

"Catholicity," says our author, "is the only faith suited to the minds, hearts, and wants of all men—the ignorant savage, the simple peasant, or the profound scholar. No intellect is too great, none too small, to find that peace which the world cannot give, beneath the shadow of the Cross. Our holy religion entirely transformed the Indian. He becomes a new man." . . . "Christianity," says Father Maret, S. J., "has softened their savage customs, and their manners are now marked by a sweetness and purity which have induced some of the French to take their daughters in marriage."

But it is not the Indians alone who are the objects of this History; though details of considerable interest are given of their sentiments, enchantments, and so forth. *Other savages*, dressed in broadcloth, using the civilized mode of attire, of dwelling, and of preparing food, are found to be as fierce in their hindrance of the truth, as cruel in the persecution of its professors, through law and ordinance prohibiting its spread, as any heathen nation has been. These are detailed at some length in the book before us; in fact, biography and anecdote, interspersed with historical facts, combine to make up a very readable volume, in some parts almost as exciting as a novel, as where the Prince-Priest, Father Gallizin, delivers a dwelling-house in Virginia from troublesome evil spirits. To particularize were to satisfy a curiosity which rather we would excite to read the book through, and attentively, by which we promise our readers instruction of a pleasant character imparted in a pleasant way; for edification and increase of faith, hope, and charity seem to be the natural results of such reading when undertaken in a docile spirit; moreover, a knowledge of human nature, 'savage ever' when uninfluenced by high spiritual principles, is imparted by such reading; reflecting minds may see evidences of the downward tendencies of the human race, when 'Truth spiritual' is ignored, and find a theory running through the facts related by our author which confutes effectually the most startling materialisms of the day. The sketches which the work contains of the various religious orders, colleges, schools, etc., in the United States, are quite complete and satisfactory. Interesting notices of the Congregation of the Holy Cross, of Notre Dame, St. Mary's, and of Very Rev. Father Sorin, as well as several other items of peculiar interest to the readers of the SCHOLASTIC, are found scattered through this handsome volume. To conclude, we cordially recommend our readers to peruse and reflect on "The History of Catholicity in the United States" by Prof. Murray.

M. A. S.

Art, Music and Literature.

—Roberts will soon publish Landor's works in four volumes.

—The opera which Offenbach is writing will be called "La Vie Americaine."

—An epic poem of 7,000 lines, on "Charlemagne," has been published in France.

—A monument is about to be raised by public subscription, in Rome, to Palestrina.

—Hawthorne's "Scarlet Letter" has been dramatized for Mrs. Lander, who intends to enact the heroine.

—There is talk of a festival in commemoration of Hector Berlioz, to be held at Weimar, under the superintendence of Liszt.

—Miss Clinton, the painter, has just finished a portrait of Longfellow, for which the citizens of Cincinnati have paid her \$8,000.

—The monument of Christopher Columbus, to be erected by the Italian residents of Philadelphia on the Centennial grounds, has arrived from Carrara, Italy.

—Hurd & Houghton have in press a work entitled "The Wild Flowers of America," the text of which is prepared by Prof. George L. Goodale, of Yale College, with illustrations by Isaac Sprague.

—Representations of Wagner's "Walkure" are being prepared for the operas of Vienna, Munich, Weimer, Dresden, Hamburg, and Berlin. They are to be followed by representations of "Siegfried."

—Four new operas will be produced soon in Italy. "Cleopatra," by Signor Sacchi; "Don Riego," by Signor Dall' Olio; "Gunther," by Signor Rebora; and "Amore Uguaglio," by Signor Paravano.

—Mr. Crosses, a well-known writer in the *Edinburgh Review*, proposes to prove that the "Annals" of Tacitus are a forgery; that it was impossible for Tacitus to have penned them, and that they were written by one Braccioli, sometimes known by the name of Poggius.

—Ebenezer W. Pierce, of Freetown, Mass., is preparing for publication, in book form, the personal history of Tispaquin, chief of the Assawampset Indians, and also a genealogical account of the lineal descendants of that formerly mighty warrior down to the present time.

—Mr. Demetrius Bikelas has just published at Athens, in a handsome octavo of over 600 pages, a modern Greek translation of Shakspeare's "Romeo and Juliet," "Othello," and "Lear," with an introduction and notes incorporating the results of the latest criticism in Germany, France, and England.

—The new Springer Music Hall in Cincinnati will have a seating capacity of 5,500. The architectural style of the building will be Italian Gothic. The stage will be constructed after the style of that used during the musical festival in that city last May, in which Mr. Theodore Thomas' ideas were expressed.

—The statue of Rossi, the Minister of Pius IX, who was assassinated in Rome, in 1848, has been unveiled at Carrara. His death was dramatic. He had just been blessed by the Pope at the Quirinal and was driving through the Campo de Fiori when a crowd pressed near the carriage, and a stiletto struck him in the throat, severing the carotid artery.

—Longfellow makes James Montgomery's poem, "A Voyage Around the World," the prologue of his "Poems of Places," the first volume of which, relating to various localities in England, has just appeared, and intimates that before the series is completed and the voyage round the world ended, the whole circuit will be illustrated with his selections. It is understood that Ireland alone will occupy nearly two volumes of these "Poems of Places."

—Manager Neuendorff has arrived from Baireuth, and has brought with him the full score of Wagner's Trilogy, portions of which he proposes to introduce to the New York public, in a series of six concerts, to be given at Steinway Hall with a full orchestra, and the chorus of the New Yorker Saengerbunde, for charitable purposes. As Mr. Neuendorff is a Wagner enthusiast we have no doubt that his selections from *Der Ring des Nibelungen* will have thorough rehearsal, and be rendered in a manner that will give a pretty comprehensive view of the character of the work.

—*American Art Journal*.

Notre Dame Scholastic.

Notre Dame, September 30, 1876.

The attention of the Alumni of the University of Notre Dame, Ind., and of others, is called to the fact that the NOTRE DAME SCHOLASTIC has now entered upon the TENTH year of its existence, greatly improved, and with a larger circulation than at the commencement of any former year.

Besides the Local News which will appear weekly, the readers of the SCHOLASTIC will find in it many Literary and Scientific articles of general interest.

Terms, \$1.50 Per Annum, Postpaid.

**Address Editor Notre Dame Scholastic,
Notre Dame, Ind.**

. Young Men's Societies.

In our young men lies the hope of the future. As each generation of mankind passes from the great stage of the world, a new race filled with boyant hopes, and aspirations which tend higher, must be formed to replace them. That the youth of the land may be able to enter upon the duties which society and the proper discharge of their vocations may demand of them, it becomes a matter of vital importance that they be well prepared. That such may be accomplished, the formation of good societies for the improvement of the mind and for a proper appreciation of their future conduct in life must be assigned a high place as an aid. Throughout the length and breadth of the land there are numerous societies which have for their object the cultivation of the intellect, and those who take advantage of the facilities which they offer for the attainment of this object will exercise a stronger influence and attain a greater superiority in the grand future which awaits them than such as neglect the opportunities thus readily presented.

It is with a desire to see such associations more widely extended, and the advantages which they afford better appreciated, that a number of the Catholic Literary Societies in the East have united themselves by a bond of Union similar to that which has already existed among like societies in Ireland. Although the Union at present does not count in its ranks a very large number of associations, yet let us hope that it will, like the similar association across the waters, exercise a most beneficial influence on the affairs of the country, and make its effects apparent in the moral conduct and social position of all connected with it; for if the Union be continued in the spirit which animated its founders we cannot doubt but that it will wield an influence for good throughout the land. We hope that it will affiliate to itself Catholic literary associations generally, and cause them to act harmoniously together for the great object for which they were founded, moral and intellectual improvement. Individual societies are very good, so far as they go, but they are circumscribed by their objects within too narrow a sphere. As moral,

social and intellectual improvement ever go hand in hand, we feel that by societies uniting in a grand union they can effect a far greater good than when each is laboring singly and alone.

We see frequently reports of inter-collegiate contests in oratory, etc., taking place between students of various non-Catholic colleges. This, no doubt, creates a friendly spirit among the students of these various institutions, if nothing more. The secret societies in these various institutions are united together, and, in their after-life, members are often assisted and encouraged by others with whom they perhaps meet for the first time. We do not believe in secret societies, either in or out of college, but we think it well to profit by the experience even of those whom in the main we believe to be wrong. Why not have the literary societies of the various Catholic colleges form a union which would bring the students more together, and foster a friendly feeling towards each other? We have no hesitation in believing that the literary correspondence of societies would more than counterbalance the labor of forming the Union. If, however, this may seem impracticable, why not affiliate with the great Union of young men's Catholic societies already established in the East, under the able presidency of Very Rev. Father Doane?

Journalism.

Many young men are apt to measure things with their mind's eye in a manner which no doubt may suit themselves or their preconceived notions, but in a manner which certainly shows little judgment, and also that the standpoint from which their views are taken is a very low one. Such people nevertheless presume that their opinions should have as much weight as those coming from a maturer judgment,—they are as ready to debate a question in theology or philosophy, to criticize a painting or other work of art, as those who have made such things the study of their lives; they imagine that they can manage a hotel, a farm or a newspaper better than those whose fortune it has been to be placed at the head of such institutions, and wonder why people will not give them credit for their versatility of genius.

Now, the fact of the matter is, these people have not yet gone high enough to take a proper view of their surroundings; and their ascent, so far, has been too sudden to give them an opportunity of judging properly even of what they see. The sooner they know this, the better for themselves, in order that they may have an opportunity of correcting their mistakes and preventing a recurrence of them in future.

A person who would thoroughly understand any business—who would make his mark in it, and have his opinions carry any weight, must perforce begin at the bottom of the ladder and mount it step by step; in other words, no matter what calling he is to pursue, he must make himself thoroughly acquainted with its rudiments in order to prepare a groundwork on which he may afterwards build. This will also enable him the better to select his materials, and, after selecting them, to give them their proper place in the superstructure.

So it is in all departments of learning and science, in all the arts and professions—in theology, philosophy, painting, sculpture, law, medicine, mechanics, agriculture, and even in journalism and bookmaking. For though to a certain

extent it may be conceded that a journalist or writer is born, not made, it is nevertheless true that no one has ever yet attained any eminence even as a journalist without having first prepared himself for it by a thorough course of training, by hard and persevering study and much practice. The beginning is made in the class-room, where the young aspirant to literary fame learns to develop his mental faculties as did the young man in the fable his muscular powers: taking a young calf, he carried it a certain distance every day, for years, until it became a full-grown ox, his strength meanwhile developing in proportion to the growth of his burden. The rudiments thoroughly acquired and digested, the student proceeds on through the higher courses until he finishes his English course with polite literature, practice in writing meanwhile enabling him to form a style from the models before him, until he himself becomes an adept in committing his thoughts to paper for the benefit of others.

In this way, and in this way only, can a correct style of thought and writing be acquired, as innumerable examples might be cited to prove, that of Demosthenes, for instance, who copied Thucydides' History of the Peloponnesian War no less than eight times in order to acquire his style. Now Demosthenes was neither a journalist nor a public writer, but he nevertheless saw the necessity of a thorough course of training and practice in order to attain such ease and elegance of expression as would enable him to present his thoughts to others in a garb not only pleasing but attractive. And we have seen the happy result of his persevering efforts; his works have been handed down to posterity while the names of men of equal if not superior natural talents, who were his contemporaries and successful rivals, are scarcely known. A person of even ordinary talent who has undergone such a training as we have referred to is not compelled to play the sycophant and pander to vitiated tastes in order to obtain hearers or readers; he commands their attention, and instead of being a blind follower he at once becomes a leader of thought and of public opinion, and is invariably looked up to as such, no matter what his sphere in life may be.

In this our day and country, every young man should thoroughly qualify himself for the sphere in life he intends to adopt, knowing full well that success, and even eminence, are the portion of those who to talent, natural or acquired, unite the virtues of perseverance and industry. And no matter what his sphere may be, scholarly acquirements—not the least among which may be classed an elegant facility in writing—will always prove a potent ally, a firm staff on which to lean in the hour of trial, therefore an accomplishment that should not be neglected.

Personal.

—Robert Kelley (Commercial), of '72, lives at St. Paul, Minn.

—John L. Grace (Commercial), of '74, is prospering at St. Paul, Minn.

—Wm. Chamberlain (Commercial), of '70, is a cadet at Annapolis, Md.

—Frank Bodeman (Commercial), of '70, is studying medicine in London.

—Richard O'Connor (Commercial), of '73, is residing at St. Paul, Minn.

—Rev. Martin Connolly, A. B., of '67, is parish priest at Eau Claire, Wis.

—J. F. Kelley (Commercial), of '73, is with P. H. Kelley & Co., St. Paul, Minn.

—Dr. M. Skilling, of '69, has a large and lucrative practice in Philadelphia, Pa.

—W. G. Morris (Commercial), of '75, is reading law with his father at Jackson, Miss.

—Mr. John Hoynes, of Lacrosse, Wis., visited Notre Dame on Tuesday, the 26th.

—John D. Connolly (Commercial), of '61, is teaching school in East Toledo, Ohio.

—J. E. Murnane (Commercial), of '70, is with the firm of Kelley & Co., St. Paul, Minn.

—Rev. Father Kenney, of Bermuda, has been spending the past week at Notre Dame.

—Rt. Rev. Bishop Dwenger, of Fort Wayne, made a flying visit to Notre Dame on the 25th.

—W. D. Smith (Commercial), of '76, is in the freight office of the L. S. & M. S. R. R., Chicago, Ill.

—Chas. Parsons (Commercial), of '72, is in the dry-goods establishment of C. B. Parsons, Burlington, Iowa.

—Frank O'Brien (Commercial), of '75, is with Underwood & Co., Commission Merchants, Chicago, Ill.

—J. H. Lyons (Commercial), of '74, is connected with the firm of Lyons, Peabody & Co., St. Paul, Minn.

—Robert Long (Commercial), of '70, is connected with his father's hotel, the Barret House, Burlington, Iowa.

—Henry F. Clarke (Commercial), of '73, is with M. Ronaldson & Co., clothing merchants, Burlington, Iowa.

—Charles O'Connor (Commercial), of '73, is connected with the *Pioneer Press and Dispatch*, St. Paul, Minn.

—Herbert Hunt (Commercial), of '75, is in the employ of the C. B. & Q. R. R., and is stationed at Knoxville, Iowa.

—Sam. W. Wright (Commercial), of '69, is travelling for Stephenson, Givens & Co.'s Spice Mills, Burlington, Iowa.

—Jno. J. Fleming (Commercial), of '69, is assistant cashier and book-keeper at the National State Bank of Burlington, Iowa.

—Rev. P. Veniard, C. S. C., formerly curé of the parish of St. Laurent, near Montreal, Canada, has been at Notre Dame for several days past.

—Mark M. Foote, A. B., of '73, is junior partner of the firm of M. G. Foote & Co., and devotes his time to the interests of their extensive paper business in Burlington, Iowa.

—General B. H. Bristow, ex-Secretary of the Treasury, and Col. Thos. Nelson, of Indianapolis, accompanied by Judge Stanfield and Mr. Studebaker, of South Bend, visited the College on Monday last.

—Dr. C. J. Lundy and Miss M. Lizzie Bradford, both of this city, were married at St. Aloysius' Church this morning by Rev. E. Van Dyke. The happy pair started East at noon on a bridal tour.—*Detroit Daily News* (Sept. 16th).

—Chas. J. Dodge, A. B., of '74, and Wm. W. Dodge, B. S., of '74, are practicing law in Burlington, Iowa, under the firm name of Dodge & Dodge. Charley has already conducted several important cases with marked success, and will undoubtedly yet become one of the ablest lawyers of that city. He has lately made several campaign speeches, in favor of Tilden & Hendricks.

—Among the visitors of the past week were J. N. Antenie, Somonauk, Ill.; Geo. Mangan, Elkhart, Ind.; Geo. Cook, Mishawaka; John W. Mangan, Greencastle; John F. Foltz, Elkhart; Wm. O. Mulcahy, Rochester, Wis.; Geo. M. Lewis and J. R. Morris, Mishawaka; Jno. O. Lonax, Chicago; R. S. Mullenberger, Peru; O. N. Clifford, Kalamazoo; and J. J. Van de Venter, Elkhart.

—It's an unpleasant fact that what your friends call self-possession, your enemies call brass.

—What a glorious world this would be if all its inhabitants could say with Shakspeare's shepherd, "Sir, I am a true laborer. I earn what I wear. I owe no man hate, envy no man's happiness, glad of other men's good, content with my farm."

Local Items.

- Bulletins next Wednesday.
- Oh, where, oh where can he be?
- It is hard for faithful friends to part.
- The mornings are beginning to get chilly.
- Parents ought all to take the SCHOLASTIC.
- The Excelsiors have their grounds in good order.
- We understand that the small organ here is for sale.
- Competitions in the Commercial Course next week.
- The Philopatrians are now determined to be heard from.
- The Juniors are taking promenades regularly every week.
- It will not be long before the autograph fiend will be around.
- We have heard of no good games of alley-ball as yet, this year.
- They are about to bring any amount of coal here for the winter.
- The Thespians had their first rehearsal on the night of the 26th.
- We have been told that there is plenty of game at the St. Joe Farm.
- Out-door sports are well patronized during these fine Autumn days.
- The young telegraphic operators are beginning to make the keys rattle.
- The retreat of the priests of the diocese begins next Monday evening.
- The Minims have been putting their baseball grounds in good condition.
- The first bulletins of the year will be made out and sent off next week.
- The apples in the orchard near the lake have pretty much disappeared.
- Is the boat-race to take place before the close of navigation? How is it?
- A great number of scrub games of baseball have been played this past week.
- There are a great number of students attending the German classes this year.
- The members of the Lemonnier Boat Club enjoy their rides over the upper lake.
- Ought not the pier on the upper lake to be repaired? It seems to us that it should.
- The Arion Quartette will, we understand, appear at the Thespian Entertainment.
- There has been quite a number of accessions to the ranks of the Thespians this year.
- The secretaries of the various societies should be prompt in sending in their reports.
- There has been some very successful fishing excursions. But few bass were caught, however.
- The cisterns in front of the steam-house, together, hold seventeen hundred barrels of water.
- The Manual Labor School, under the direction of Mr. J. Sheerer, C. S. C., is doing very well.
- The regular rehearsals of the Orchestra take place every Wednesday morning at 9 o'clock.
- We have been told that there is to be a fountain put up in the court just back of the College.
- The members of the Junior Department had a grand pawpaw hunt on Wednesday afternoon.
- The steam-pipes are now only waiting for the cold weather to come and put them into service.
- The members of the Thespian Association intend making their mark at their first Entertainment.
- Not a day passes without a large number of tramps calling at Notre Dame for meals and clothing.
- The Philomatheans intend getting the "Standard" out in a short while. We wish the editors success.
- The decorations of the remainder of the ceiling in the new church will be similar to that already done.
- The neighboring city of South Bend is quite lively, as political meetings are held almost every evening.
- So far, the amount of copy taken from the "box in the hall" has by no means been difficult to carry away.
- Please sign your names to all contributions sent to the SCHOLASTIC, and write on one side only of the paper.
- The farm teams may be seen at work every day. Quite a number of acres will be put in fall-wheat this year.
- We understand that the St. Cecilians will give us the "Broken Sword" at the annual Exhibition in November.
- The innocent lambs in the St. Cecilia Philomathean Association should look out,—there's a Wolff among them.
- Hereafter the Columbians will admit no members to their Association except those attending the Commercial Department.
- The Thespians will give us "Waiting for the Verdict" at their first Entertainment this year. They will give no after-piece.
- Quite a number of the younger students were out prospecting for nuts this last week, and they report that there are plenty of them.
- The annual retreat of the students will take place at the end of October. We have not yet been informed who will be the preacher.
- The priests of the diocese will occupy the Professed House during their retreat. The preaching will be given in the chapel of the Portiuncula.
- The carpenters and masons seem as though they never will get through work at Notre Dame. As soon as they finish one job they go at another.
- All persons who are interested in receiving or sending papers should recollect that postmasters will not forward them unless they are prepaid in full.
- The sacristans have been putting extra decorations in the new church on account of the pilgrimage from Mishawaka, which takes place to-morrow.
- We have heard a great deal about the grand Centennial drama which should be written this year. What do you think of the one on our first page?
- Everybody appears to have plenty of work on hand, and the evidences of hard study which cheer the teachers every day are promises of a successful year.
- The Librarian of the Lemonnier Circulating Library has been busy the past few days numbering and arranging the volumes lately added to his collection of books.
- At the second regular meeting of the Thespian Association, held Sept. 23rd, Rev. P. J. Colovin was present and addressed the members at great length on the Classic Drama.
- All the members of the literary societies should take deep interest in everything connected with them. Above all, they should make a careful preparation before speaking in any debate.
- Quite a number of country editors out West, now that the coal combination is broken up and there is a prospect of cheap fuel, are informing their Congressmen that they don't want any more Public Documents.
- To-morrow there will be High Mass at 10.30 o'clock, for the pilgrims from Mishawaka and other places. The Students' High Mass will be sung at 8 o'clock, in order to give the pilgrims better accommodations.
- Brothers Peter, Raymond, John Baptist and Columba set out last Thursday for Lafayette, to take charge of the magnificent diocesan Orphan Asylum for boys, lately built there. The poor little waifs will be in good hands.
- Hereafter no one will be allowed to visit the Circulating Library except when the Librarian or his assistants are there. It is necessary to make this rule general, as articles have been taken from the room unknown to the Librarian.
- Persons who visited the Centennial Exposition at Phil-

adelphia and noticed there the patent gates on exhibition, say that the new gate at the Notre Dame Post-office, in front of the College, is far ahead of any they had seen. It is a home invention.

—We have been requested to ask what has become of the large engraving of Father Badin, the proto-priest of America? It was, years ago, in the College parlor, but has been removed. By the way, ought not Notre Dame to possess an oil-painting of its first proprietor?

—Last week we asked whether we were to have a vocal quartette this year? We are happy to be able to state that the Arion Quartette has begun rehearsals. The members are: Riopelle, 1st tenor; Wells, 2d tenor; Otto, 1st bass; Mooney, 2d bass; and Breen, pianist.

—The second regular meeting of the St. Cecilia Philomathean Association was held Sept 23rd. Declamations were delivered by Messrs. Frazee, Crawford, and Whittecombe. W. Sheehan, J. Hagerty, A. Keenan, T. Nelson, G. Wolff, and R. Hayes, were elected members.

—We sent out bills for subscription to the SCHOLASTIC for the current year. We hope all our old subscribers will renew their subscriptions and even get us one or two more. We honestly believe that all who take the SCHOLASTIC get the full value of the \$1.50 they send us. Please renew your subscriptions.

—The laziest man is on a Western paper. He spells photograph "4tograph." There have been only three worse than he. One lived out in Kansas, and dated his letters "11worth"; another spelt Tennessee "10aC, and the other wrote Wyandott "Y&"—*Exchange*. Now we think these men were altogether 2 1/2.

—The third regular meeting of the Columbian Literary and Dramatic Club took place on Wednesday, Sept. 27th. After the regular business the following gentlemen delivered declamations: F. S. Rettig, W. Turnbull, P. Hagan, J. S. Murray, F. Schlink. The following were elected members: Antonio J. Baca and W. B. McGorrick.

—The 1st regular meeting of the Star of the East B. B. C. was held on Sunday, Sept. 24th, and the following officers were elected for the present term: Director, Bro. Norbert; President, W. T. Ball; Vice-President, A. Hertzog; Secretary, W. Roelle; Treasurer, A. K. Schmidt; 1st Censor, P. Hagan; 2d Censor, J. P. Quinn; Capt. 1st Nine, Patrick Hagan.

—So we are to have congregational singing at last. The students will it is hoped all join in the singing at Mass and Vespers. It is not necessary for all those who sing to be in the Choir; every one who can sing should join his voice in praising God. We hope that such will be the case from this time forward. It will make the services grander and more devotional.

—THE NOTRE DAME SCHOLASTIC, the brilliant little paper published at Notre Dame University, Indiana, has made its first appearance after the vacation. Welcome, pleasant and clever youngster; our youth is renewed as we gaze on thy cream-colored pages, redolent of hope and vigor, and untainted by the matter-of-fact reality that links the common editor to the solid public mass, like a mule to a mountain.—*Boston Pilot*.

—The first regular meeting of the Juanita B. B. C. was held on Sunday, the 24th inst. The election of officers for the ensuing session resulted as follows: Director, Bro. Norbert, C. S. C.; President, T. C. Logan; Vice-President, L. D. Murphy; Recording Secretary, W. Leonard; Corresponding Secretary, W. P. Breen; Treasurer, W. T. Chapoton; Censor, R. Calkins; Field Director, J. R. Lambin; Captain, Leo McKernan.

—The new bell in St. Joseph's Church, Lowell, was formally blessed and dedicated to the service of God on Sunday afternoon. The service was impressive, and attracted quite a concourse of people, a large delegation coming from St. Patrick's. Very Rev. Father Granger of Notre Dame performed the ceremony, assisted by Rev. Fathers P. Lauth, Letourneau, Oechtering, Jno. Lauth, Zahm, and several seminarians. The bell weighs something more than 1,000 pounds.

—We welcome with renewed pleasure again to this office, our sprightly neighbor the NOTRE DAME SCHOLASTIC.

Although the SCHOLASTIC is professedly a college journal, yet its columns abound with varied topics of a useful and enjoyable character which, we are sure, will be just as acceptable to people jostling 'mid the crowd in the great world, as to those surrounded by classic walls. Brighter and fresher than ever does our friend look after its vacation rest.—*The (Buffalo) Catholic Union*.

—A game of baseball was played on the 27th, between the Star of the East and the Juanita B. B. Clubs, which resulted in favor of the former by a score of 16 to 12. At the seventh inning the score was 3 to 3. The score by innings is as follows:

	1	2	3	4	5	6	7	8	9	
Star of the East.....	1	1	0	1	0	3	6	0	4	—16
Juanita	3	0	0	0	0	1	4	3	1	—12

—The first regular meeting of the St. Stanislaus Philopatrian Society was held on the 22d. The object of this Society is to cultivate among the members the study of Elocution, Composition and Debate. The following officers were elected for the ensuing session: Director, Rev. P. J. Colovin; President, J. A. Lyons, A. M.; Promoters, B. Leander and J. F. Edwards; 1st Vice-President, W. L. Taulby; 2d Vice President, J. Fox; Recording Secretary, W. J. Donnelly; Corresponding Secretary, C. E. Roos; Treasurer, J. English; Censors, W. Conway, and B. D. Heeb; Librarian, J. Nicholas; Marshall, F. Pleins; Prompter, F. Phelan; Sergeant-at-arms, R. Keenan.

—Mr. Hucher, the Director of the Carmel Factory of stained glass windows, in France, the same who has made the beautiful windows of the new Church at Notre Dame, received last month an acknowledgment of personal merit of which he may well feel proud, namely the 1st premium—a gold medal, valued at 500 fr.—awarded by the Academy of Fine Arts, in Paris, at a meeting to which all the principal European savants had been convoked. The subject is: *The Jubilee of Cardinal Luxembourg at Le Mans*. We congratulate our worthy artist upon his success, which seems almost to throw a new lustre on our rich windows. We expect from him shortly the four last of the windows for our new Church.

—As the friends of Rev. Wm. Corby, formerly President of the College here, are legion, we with pleasure print the following communication from Watertown, Wis.: "In the early part of 1872, the Rt. Rev. Bishop Henni placed St. Bernard's parish, Watertown, Wis., under the charge of the Rev. Fathers of the Holy Cross. For some years previous, the members of the congregation were talking about erecting a new church, and we believe some funds had been collected for that purpose. However, no definite action was taken with regard to the proposed building, till Very Rev. Father Corby, C. S. C., took charge of the parish in August, 1872. Father Corby being convinced that the old structure, no matter what it was in the past, did not, by any means represent the intelligence and liberality of his parishioners, determined to give them an ample opportunity to display their enterprise, and at the same time show their love for the decency of divine worship. In order to commence the work at the earliest possible day, he obtained the services of Mr. P. C. Keeley, the celebrated architect, of New York, who is acknowledged by the profession to be the best church architect in America. On the 25th of April, 1873, the work of removing the old church commenced, and on the Sunday following, May 4th, Mass was celebrated in the open air, reminding many of the old settlers of the early days of Catholicity in the wilds of the Northwest. However, on the following Sunday the old church was ready for divine service. Many were the predictions and opinions expressed by the members of the congregation when the plan of the new church became known. Some prophesied that the church would not be completed in ten years; visions of mortgages, bearing ten per cent., loomed up before the financiers. Some smiled good-naturedly at what they were pleased to term the artlessness that would seriously propose to erect such a building in Watertown, but all agreed that the design was faultless. Father Corby was both enthusiastic and earnest; he put his whole soul into the work, and resolved that none of the

adverse predictions of those well-meaning, but short-sighted people, should come true. In a short time he succeeded in infusing his own enthusiasm into his flock, and those who at first saw nothing but a future failure, responded nobly and cheerfully when called on for their subscriptions. On the 20th of June, 1873, our Irish citizens were thrown into a state of excitement, that none but an Irishman can feel, when it was announced that a large piece of the "Rock of Cashel" had arrived, direct from the green sod, and that it was destined to form the corner stone of the new church. Crowds of the sons and daughters of Erin flocked into the city from miles of the adjoining country to view a fragment of that Rock, that is so celebrated and revered in Irish history, song, and story. The "Rock" was placed in charge of that prince of stone-cutters, Mr. Thomas McCabe, of this city, under whose skilful hands it received a polish equal to marble, and was prepared to be put in its place on the 14th of September, the day set apart for the laying of the corner-stone. Our readers remember the immense concourse of people present on that occasion, special trains being chartered to convey various societies from Milwaukee and intermediate points. The ceremony of laying the corner-stone was performed by Archbishop Henni, with all the pomp and grandeur prescribed by the Roman ritual. Since the laying of the corner-stone the work has been carried on steadily, but at times rather slowly, on account of lack of sufficient funds. But notwithstanding the many obstacles that presented themselves to both pastor and people, all have been heroically overcome, and the church will be completed in the early part of November. Then we can proudly assert, without fear of contradiction, that Watertown will possess the finest Catholic church, without any exception, in this State. Both pastor and people have cause to rejoice over the near completion of their beautiful temple, and the citizens of Watertown, without regard to creed, can point to it with pardonable pride when they are accused of a want of enterprise. The building is semi-gothic in style. It is one hundred and seventy-six feet in length, and seventy-three feet in width. The height of the ceiling from the floor is sixty-three feet. The tower is two hundred and thirty feet high. There is attached to the church a commodious chapel—a part of the whole plan. This chapel will be used for week-day services, and is in every respect adapted to the purpose. The frescoing is a credit to Mr. J. H. Harding, of Milwaukee, under whose supervision the work has been ably executed. The beautiful stained windows, which were donated by individual members of the congregation, are in harmony with the interior ornamentation. The estimated cost of the building is somewhere in the neighborhood of one hundred thousand dollars, and we believe at the present time there is hardly a dollar of debt on the building. The church will be solemnly dedicated sometime in November. Invitations have already been extended to eminent church dignitaries, and it is confidently expected that many will accept the invitation."

Roll of Honor.

SENIOR DEPARTMENT.

E. Arnold, A. Ames, J. Burke, W. Ball, W. Breen, J. Coleman, P. Cooney, H. Cassidy, M. Cross, L. Evers, J. Ewing, J. Fitzgerald, J. Gray, T. Garso, T. Garrity, A. Hertzog, F. Hastings, J. Herrmann, J. Krost, J. Kinney, T. Kirby, G. Lonstorf, J. Larkin, H. Maguire, F. Maas, N. Mooney, J. Montgomery, P. Mattimore, P. J. Mattimore, T. McGrath, J. McEniry, J. McHugh, C. Otto, J. O'Rourke, J. Patterson, T. Quinn, J. Quinn, G. Saylor, F. Schlink, P. Skahill, P. Tamble, J. Vanderhook, G. Fishburn, C. Whittenberger.

JUNIOR DEPARTMENT.

A. Bergck, W. Brady, A. Burger, J. Burger, J. Bell, G. Cassidy, W. Connelly, F. Cavanaugh, G. Donnelly, F. Ewing, J. English, A. Gerlach, J. Johnson, R. Johnson, A. Keenan, J. Krost, T. Kuorr, M. Kauffman, J. Knight, F. Lang, F. Lancaster, J. Mosal, R. Mayer, T. Nelson, W. Ohlman, C. Orsinger, W. Orsinger, J. O'Meara, E. Pennington, F. Pleins, J. Reynolds, J. Rothert, W. Ryan, C. Roos, G. Sampson, G. Sugg, W. Taulby, N. Vanamee, J. White, W. Widdecombe, T. Wagner, E. Poor, H. Canoll, J. Carrer, J. Inguerson, J. Boehm, C. Faxon, L. Wolf, J. Lumley.

MINIM DEPARTMENT.

W. McDewitt, J. Scanlan, G. Rhodius, P. Heron, R. Pleins, G.

Lambin, W. Coolbaugh, E. Carqueville, G. Hadden, G. Lowrey, P. Nelson, C. Reif, J. Seeger, A. Reinboldt, C. Kauffmann, Jno. Inderrieden, F. Carqueville, A. Schnert, H. Kitz, H. Riopelle, F. Gaffney.

Class Honors.

FOR THE WEEK ENDING THURSDAY, SEPT. 28, 1876.

HONORABLE MENTION IN COMMERCIAL COURSE.

G. Saylor, J. Coleman, G. Laurans, F. Vandervannet, T. Aylward, M. Garceau, M. Williams, J. Vanderhook, J. W. Burke, A. F. Ames, J. Fitzgerald, J. F. Krost, J. P. Kenney, T. H. Quinn, J. E. Fishburne, F. Schlink, G. Fishburne, P. J. Mattimore, P. W. Mattimore, E. C. Pefferman, J. B. Patterson, A. Baca, T. Garrity, W. H. Ohlman, J. Krost, J. Haggerty, W. Shehon, G. P. Cassidy, M. Kauffman, G. Sugg, J. W. Bell, A. B. Congar, L. Wolf.

MINIM DEPARTMENT.

P. Heron, P. Nelson, E. Carqueville, R. Pleins, J. Seeger, G. Rhodius, W. Coolbaugh, G. Lowrey, J. Scanlan, G. Lambin, C. Reif, G. Hadden.

Saint Mary's Academy.

—Honorable mentions in classes will be sent in next week.

—Competitions have already commenced in the Senior classes.

—Visits to the orchard are highly appreciated by Seniors, Juniors and Minims.

—All the pupils of St. Luke's Studio have entered upon their studies with remarkable enthusiasm. Honorable mentions will appear next week.

—On next Sunday the members of the Rosary Societies will make a pilgrimage to the Church of Our Lady of the Sacred Heart, at Notre Dame.

—The Conservatory of Music is well supplied with fine voices, some highly cultivated, and others developing finely under skilful training. In the instrumental department there are four candidates for the medal of 1877.

—The Minims still maintain their high reputation. They can boast of always being on the roll of honor, for they are so much interested in study and play that they have no time in which to lose their good notes.

—Miss Pauline Gaynor, of the Art Department, returned early to St. Mary's for the praiseworthy object of painting something for a Fair to assist Rev. Father Langner in liquidating the debt of his church in Escanaba, Mich. The talented young lady has succeeded in producing two oil paintings, most creditable to her benevolent intentions, in the shape of lovely panels, one of morning-glories and pansies; the other of tube-roses, fuchsias and the cypress vine. Nothing finer has issued from St. Luke's Studio in the form of flowers. Miss Gaynor has placed an admirable souvenir of her *Alma Mater* in the hands of the citizens of Escanaba.

For politeness, neatness, order, amiability, and correct deportment, the following young ladies are enrolled on the

Tablet of Honor.

SENIOR DEPARTMENT.

Misses L. Ritchie, A. Walsh, A. O'Connor, M. Julius, M. Cravens, M. Faxon, M. Brady, L. Johnson, J. Bennett, L. Beall, J. Nunning, A. Byrne, M. Walsh, H. Julius, M. Dailey, P. Gaynor, K. Hutchinson, L. O'Neil, R. Casey, A. Harris, M. O'Connor, B. Spencer, H. Russell, C. Morgan, C. Boyce, J. Cronin, A. Cullen, E. Lange, H. Dryfoos, E. and M. Thompson, E. O'Connor, L. Rodenbergen, L. Weber, G. Kelly, M. Carroll, C. Silverthorne, E. Bouton, G. Wells, M. Coughlin, M. Dalton, E. Forrey, E. Pleins, A. Koch, E. Dalton, M. Pomeroy, P. Wilhelm, J. Burgett, G. Conklin, D. Locke, M. Markey, L. Davenport, M. Usselmann, M. Halligan, M. Smalley, M. Parney, L. Tighe, L. Schwass, L. Wier, C. Thayer.

JUNIOR DEPARTMENT.

Misses M. Downey, M. McFadden, C. Corrill, M. Mulligan, L. Forrey, L. Chilton, M. Ewing, A. Ewing, N. McGrath, M. Davis, E. Wight, J. Kingsbury, M. Hayes, A. Morgan, L. Hutchinson, I. Mann, L. Walsh, A. Peak, D. Gordon, A. McGrath, A. Kirchner.

MINIM DEPARTMENT.

Misses A. Getty, A. Williams, J. Butts, L. Ellis, L. Cox, E. Mulligan, M. Lambin, M. Cox, C. Van Namee, E. Wooten, F. Fitz, M. Robertson, A. Packet.

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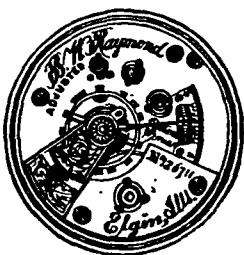
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Yankee Doodle.	Marseilles Hymn.
To thee, O Country.	Garibaldi Hymn.
Columbia the Gem.	King Oscar. [Swedish.]
Watch on the Rhine.	Campbell's are Comin'.
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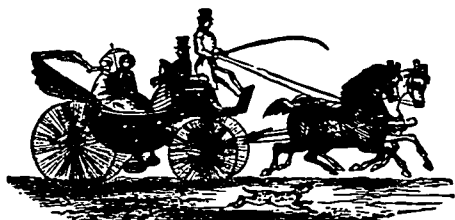
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P. SHICKEY.

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On and after Sunday, April 16, 1876, trains will leave South Bend as follows:

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2 40 a. m., Night Express, over Main Line, arrives at Toledo 9 50; Cleveland 2 40 p. m.; Buffalo 9 05.

10 36 a. m., Mail, over Main Line, arrives at Toledo, 5 35 p. m.; Cleveland 10 10.

12 27 p. m., Special New York Express, over Air Line; arrives at Toledo 5 50; Cleveland 10 10; Buffalo 4 00 a. m.

9 11 p. m., Atlantic Express, over Air Line. Arrives at Toledo, 2 40; Cleveland, 7 10; Buffalo, 1 05 p. m.

11 25 p. m., Fast Mail, Main Line. Arrives at Toledo, 3 50 a. m.; Cleveland 7 10 a. m.; Buffalo 12 45 p. m.

7 00 p. m., Local Freight.

GOING WEST.

2 41 a. m., Express. Arrives at Laporte 3 35 p. m.; Chicago 6 a. m.

5 06 a. m., Pacific Express. Arrives at Laporte 6; Chicago 8 20 a. m.

4 54 p. m., Special Chicago Express. Arrives at Laporte 5 50; Chicago, 8 20

8 01 a. m., Accommodation. Arrives at Laporte 9 01 a. m.; Chicago 11 30 a. m.

3 38 a. m., Fast Mail. Arrives at Laporte 4 28 a. m.; Chicago, 6 55 a. m.

8 55 a. m., Local Freight.

J. W. CARY, Gen'l Ticket Agt., Cleveland.

CHARLES PAINE, Gen'l Supt.

CHICAGO, ALTON AND ST. LOUIS AND CHICAGO, KANSAS CITY AND DENVER SHORT LINES.

Union Depot, West side, near Madison street bridge; Ticket offices at depot and 122 Randolph street.

	Arrive.	Leave.
Kansas City and Denver Express via Jacksonville, Ill. and Louisiana, Mo.....	2 40 pm	12 30 pm
Springfield and St. Louis Ex. via Main Line.....	7 50 pm	9 00 am
Springfield, St. Louis and Texas Fast Ex. via Main Line.....	7 40 am	9 00 pm
Pekin and Peoria Fast Express.....	4 00 pm	10 00 am
Peoria Day Express.....	7 50 pm	9 00 am
Peoria, Keokuk and Burlington Ex.....	7 40 am	9 00 pm
Chicago and Paducah Railroad Express.....	7 50 pm	9 00 am
Streator, Wenona, Lacon and Washington Ex.....	2 40 pm	12 30 pm
Joliet Accommodation.....	9 20 am	5 00 pm
J. C. McMULLIN, Gen. Supt.	J. CHARLTON, Gen. Pass. Agt.	

Chicago, R. I. & Pacific.

Through trains are run to Leavenworth and Atchison, connecting with trains for all points in Kansas and Southern Missouri. This is acknowledged by the travelling public to be the

Great Overland Route to California.

Two express trains leave Chicago daily from depot, corner Van Buren and Sherman streets, as follows:

	Leave	Arrive.
Omaha, Leavenworth and Atchison Express.....	10 00 a. m.	3 45 p. m.
Peru accommodation	5 00 p. m.	9 35 a. m.
Night Express.	10 00 p. m.	6 50 a. m.

A. M. SMITH,
Gen'l Pass. Agent.

H. RIDDLE,
General Superintendent.

Michigan Central Railway

Time Table—November 21, 1875.

	*Mail.	*Day Express.	*Kal. Accom.	†Atlantic Express.	†Night Express
Lv. Chicago.....	5 00 a. m.	9 00 a. m.	4 00 p. m.	5 15 p. m.	9 00 p. m.
" Mich. City..	7 32 "	11 00 "	6 30 "	7 40 "	11 15 "
" Niles ..	9 02 "	12 09 p. m.	8 20 "	8 55 "	12 35 "
" Jackson. .	2 08 p. m.	3 55 "	Express	12 40 a. m.	4 52 "
Ar. Detroit . .	5 45 "	6 25 "	10 15 "	3 30 "	8 00 a. m.
Lv. Detroit.....	7 00 a. m.	10 05 a. m.	4 00 p. m.	5 40 p. m.	9 50 p. m.
" Jackson.....	10 40 "	12 32 p. m.	7 15 "	9 25 "	12 42 a. m.
" Niles	3 45 p. m.	4 23 "	6 10 a. m.	2 30 a. m.	4 30 "
" Mich. City..	5 10 "	5 35 "	7 50 "	4 05 "	5 50 "
Ar. Chicago....	7 30 "	8 00 "	10 20 "	6 30 "	8 00 "

Niles and South Bend Division.

GOING NORTH.

Lv. South Bend—	8 15 a. m.	7 15 p. m.	\$9 00 a. m.	\$7 00 p. m.
" Notre Dame—	8 22 "	7 22 "	9 07 "	7 07 "
Ar. Niles—	9 00 "	8 00 "	9 40 "	7 40 "

GOING SOUTH.

Lv. Niles—	6 30 a. m.	4 20 p. m.	\$8 00 a. m.	\$5 00 p. m.
" Notre Dame—	7 07 "	4 56 "	8 32 "	5 32 "
Ar. South Bend—	7 15 "	5 05 "	8 40 "	5 40 "

*Sunday excepted. †Daily. ‡Saturday and Sunday excepted. §Sunday only.

G. L. ELLIOTT, Agent, South Bend, Wm. B. STRONG, Gen'l Supt., Chicago
HENRY C. WENTWORTH, G. P. & T. A., Chicago.
B. CELESTINE, Ticket Agt., Notre Dame.

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Cross-Town Cars Pass the Door.

Broken Candy.....	15c
Fine Mixed Candy.....	25c
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Caramels.....	35c
Molasses and Cream Candy.....	25c

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 AND PENNSYLVANIA R. R. LINE.

CONDENSED TIME TABLE.
NOVEMBER, 1875.

TRAINS LEAVE CHICAGO DEPOT,
 Cor. Canal and Madison Sts. (West Side)
 On arrival of trains from North and Southwest.

Trains with Through Cars		No. 2.	No. 6.	No. 4.
3 NEW YORK.		Day Ex.	Pac. Exp.	Night Ex.
		Ex Sund'y	Daily.	Ex Sa & Su
Lv. CHICAGO.....		9 00 a.m.	5 15 p.m.	10 00 p.m.
Ar. FT. WAYNE.....		2 10 p.m.	11 25 "	6 15 a.m.
" Rochester.....		1 04 a.m.	11 12 a.m.	5 54 p.m.
" Pittsburgh.....		2 10 "	12 15 "	7 05 "
Lv. Pittsburgh.....		2 55 "	1 10 p.m.	8 10 "
Ar. Cresson.....				
" Harrisburg.....		11 30 a.m.	11 05 "	3 45 a.m.
" Baltimore.....		6 25 p.m.		7 35 "
" Washington.....		9 07 "		9 02 "
" Philadelphia.....		3 30 "	3 10 a.m.	7 35 "
" New York.....		6 45 "	6 50 "	10 25 "
" New Haven.....		11 52 "	10 40 "	3 26 p.m.
" Hartford.....		1 27 a.m.	12 11 p.m.	
" Springfield.....		2 20 "	12 57 p.m.	
" Providence.....		5 10 "	3 48 "	7 4 "
" Boston.....		6 15 "	4 50 "	9 05 "

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(Of the Class of '62)

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100 Crystals and Fragments for Study, \$ 1.00
 100 Specimens, Students' Size, Larger, 5.00
 100 Specimens, Larger, Amateurs' Size, $2\frac{1}{2}$ + $1\frac{1}{2}$ inches, 10.00
 1, Sulphur; 2, Coal, Pa.; 3, Graphite, Colfax Co., N. M. Quartz:
 4, Clear, Hot Springs, Ark.; 5, Amethyst, Thunder Bay; 6, Rose, Southford, Conn.; 7, Smoky, Pike's Peak, Col.; 8, Milky, Philadelphia, Pa.; 9, Green, Staten Island, N. Y.; 10, Ferruginous; 11, Chalcedony, South Park, Col.; 12, Carnelian; 13, Agate, Agate Harbor; 14, Flint, Tennessee; 15, Honestone, Hot Springs, Ark.; 16, Jasper, Bijou Basin, Col.; 17, Petrified Wood, Col.; 18, Agatized Wood, Col. 19, Opal, Opalized Wood, Bijou Basin, Col.; 20, Asbestos, Hartford Co., Md.; 21, Rhodonite, Franklin, N. J.; 22, Beryl, Ackworth, N. H.; 23, Willemite, Franklin, N. J.; 24, Garnet, Magnet Cove, Ark.; 25, Zircon, Buncombe Co., N. C.; 26, Epidote, Ontonagon Co.; 27, Magnetized Muscovite, Chester Co., Pa.; 28, Lepidolite, Paris, Me.; 29, Albite, Pike's Peak, Col.; 30, Orthoclase (white), Pike's Peak, Col.; 31, Orthoclase (green), Pike's Peak, Conn.; 32, Tourmaline, St. Lawrence Co., N. Y.; 33, Topaz, Trumbull, Conn.; 34, Datolite, Bergen Hill, N. J.; 35, Chrysocolla; 36, Calamine, Ogdensburg, N. J.; 37, Stilbite, Nova Scotia; 38, Tale, St. Lawrence Co., N. Y.; 39, Serpentine, Montville, N. J.; 40, Soda Nitre, Peru; 41, Halite, Camp Supply, Indian Territory; 42, Barite, Cheshire, Conn.; 43, Celestite; 44, Gypsum, El Paso Co., Col.; 45, Fluorite, Pike's Peak, Col.; 46, Apatite, Calcite; 47, Rhomb, Granby, Mo.; 48, Nail Head, El Paso Co., Col.; 49, Dog Tooth, Granby, Mo.; 50, Iceland Spar, El Paso Co., Col.; 51, Tufa, South Park, Col.; 52, Oolite, Iowa; 53, Chalk; 54, Stalacite, I.; 55, Marble, Italy; 56, Limestone, Pa. 57, Dolomite, St. Louis, Mo.; 58, Corundum, Clay Co., N. C.; 59, Cryolite, Ivigtuk, Greenland; 60, Wavellite, Montg'y Co., Ark.; 61, Iron Meteoric, Augusta Co., Va.; 62, Magnetite (loadstone), Ark.; 63, Allanite, Amherst Co., Va.; 64, Samarskite, Mitchell Co., N. C.; 65, Hematite; 66, Goethite, Pike's Peak, Col.; 67, Limonite, Negaunee, Mich.; 68, Pyrite, Colorado; 69, Siderite, Antwerp, N. Y.; 70, Menaccanite; 71, Chromite, Texas, Pa.; 72, Pyrolusite, Nova Scotia; 73, Wad, Canon City, Col.; 74, Linnaeite, Mine La Motte, Mo.; 75, Millerite, Antwerp, N. Y.; 76, Zincite and Franklinite, N. J.; 77, Blende, Granby, Mo.; 78, Greenockite, Granby, Mo.; 79, Cassiterite, Durango, Mexico; 80, Rutile, Magnet Cove, Ark.; 81, Octahedrite; 82, Brookite, Magnet Cove, Ark.; 83, Schorlomite, Magnet Cove, Ark.; 84, Galenite, Joplin, Mo.; 85, Bismuth, Monroe, Conn.; 86, Arsenic native; 87, Jamesonite; 88, Molybdenite, Philadelphia, Pa.; 89, Copper, Mich., Lake Superior; 90, Cuprite, Frisco Mts., Arizona; 91, Bornite, Cornwall, Eng.; 92, Chalcocopyrite, Colorado; 93, Malachite, Cheshire, Conn.; 94, Azurite; 95, Cinnabar, California; 96, Silver, Lake Superior; 97, Embolite, Silver City, N. M.; 98, Gold; 99, Petzite, Am. Mine, Col.; 100, Platinum, Urals, Russia.

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